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perienced by human beings in looking at pictures. These were grouped under six heads.

1. Pleasure in the recognition of things represented. This, a large element with children and unsophisticated persons generally, is comparatively unimportant with cultivated adults.

2. Pleasure aroused, as a result of previous associations, by the things represented; in short, "subject interest." This takes innumerable forms. It is enough to mention interest in human or superhuman persons and events and agreeable associations with landscape.

3. Pleasure in pictures as sources of information regarding the outer and inner life of individuals and peoples, whether near or remote.

4. Pleasure in the appreciation of the artist's skill.

5. Pleasure in the recognition of artistic kinship, i. e., of resemblance to the other work of a school or individual.

6. Pleasure in the contemplation of beautiful or otherwise captivating form and color.

It was not argued that all these kinds of pleasure are experienced by all persons or by any one person at a single instant. Different persons differ widely in their susceptibility to these different types of emotion. But it was urged that all the pleasures enumerated are respectable and all worthy of cultivation.

12 M.

Luncheon at the University of Cincinnati, followed by a "Round Table" discussion on: "How Can We Increase the Number of Future College Graduates Who Shall Have Received Some Artistic Inspiration Through Art instruction During Their Undergraduate Course?"

Opened by

HOLMES SMITH, *Washington.*

A careful investigation* made by a committee of the College Art Association shows that of the total number of undergraduates in American universities and colleges there are less than 8 per cent who take one or more courses in art. At first thought it might be assumed that the remainder, namely over 92 per cent, are indifferent to the value of the study of art. Such an assumption would, of course, be incorrect, as it is well known that not all of these students have the opportunity to study art, however much they may desire to do so.

The total number of institutions that responded to the inquiry of the committee was 147. Of this number 82 offered courses in art, while 65 did not.

But even in institutions where art courses are offered, not all of the students in attendance may take advantage of the opportunity. Students in the various branches of Engineering, for example, can ordinarily take no such courses, as their programmes are completely filled so that the introduction of courses in art, for which they would, as a rule, receive no credit, is practically prohibited. The report of the committee shows that in the institutions where art courses are offered, but 61 per cent are free to take such courses, and that of the number to whom courses are open and available, the total number in all four classes (freshmen, sophomores, juniors and seniors) who take one or more courses during one academic year is about 17 per cent.

It is thus very evident that, partly because of lack of opportunity, and partly because of neglect of such opportunities as are offered, there are very few undergraduates who are brought under the influence of art instruction.

*The College Art Association of America: Report of a committee appointed to investigate the condition of art instruction in Colleges and Universities. School and Society. August 26, 1916.

This is a matter of the gravest concern to members of the College Art Association, and the question as to how the number may be increased may well occupy their attention.

Obviously, there are two ways of augmenting the number of undergraduate students who take art courses. First, by overcoming the indifference of that great body of students to whom art courses are already available, but to whom they make no appeal; second, by the introduction of art courses into the curricula of those institutions which, at present, do not offer them. These two remedies are interdependent. If there were a greater demand on the part of students for art courses the opportunities would be provided by the administrative boards of many of those institutions where such courses are now lacking; while, on the other hand, if the number of colleges offering courses were increased there would be a corresponding response on the part of the students.

It is doubtless true that on the part of the general public there is a great misconception as to the intimate relationship between art and life, and that this attitude of mind is reflected by that of both college administrative boards, faculties, and student bodies. One of the greatest of the opportunities for service that present themselves to the members of the College Art Association lies in an educational campaign directed to the public in general, and to the classes of persons above named in particular.

Indifference to the value of art study is by no means confined to the class of students immediately under our consideration. A committee of the American Institute of Architects, which has made some investigation into this matter, has reported that while the pupils in the lower grades of our public schools receive instruction in art, it appears that their opportunities diminish as they ascend through the various grades, and as they continue their studies in the higher institutions of learning. This is borne out by sta-

tistics derived from the official report of the work of the high schools of one of our large cities of the middle west. During the year 1915-16 there were 667 graduates of whom 79 took the art course. Of this number 78 were girls. Reduced to per centages it appears that of the total numbers of graduates, 11 per cent, who were girls, took the art course, while 15/100 of 1 per cent of a boy took the course. Without doubt we have here a reflection of the vocational ideas that have so largely shaped the policies of our educational administrators. Does there not also seem to be a grave mis-conception of the function of art when we find so great a divergence between the sexes in their selection of the Art Course?

Two methods are suggested by which the conditions pointed out may be remedied. First by raising the standards of art instruction, so that they will be more highly regarded by the public, educational authorities, and students alike. Second, by the dissemination among the public and especially that portion of it that is directly concerned with education, information that will lead to a better understanding of the universal and practical value of art study. To these ends this Association might well, for the present, direct its energies.

It is not here intended to discuss the question of the raising of standards, but a few suggestions as to the means of promoting a better general understanding of art and its value in life may here be made.

For the carrying out of a propaganda of this sort use will have to be made of printed matter, the preparation and distribution of which will demand the expenditure of a considerable sum of money.

The Association is entirely dependent upon membership dues for any funds that may be used for this purpose. Since the dues are small, and the membership is not large it would seem that either we must greatly increase the dues or the membership roll or both. To largely increase the dues would tend to ex-

clude those teachers to whom high dues would be burdensome, and since this is by no means desirable, it seems that the only method left would be to increase the membership, of which there are two classes which pay dues, namely, active and associate. Since the number of College Art teachers in the country who chiefly constitute the active membership is not large, the expansion of this class has its limits. We are reduced therefore to a consideration of methods of increasing the associate membership.

Now, there are certain classes of persons who are, or who should be directly interested in the increase of interest in art among college students, and from these it would be possible to draw for the desired enlargement of our roll of associate members.

There are numerous associations throughout the country whose purpose is the promotion of interest in and knowledge of art. Such associations are the groups of persons concerned with the various arts. One of these groups is the American Institute of Architects and as has been indicated above, this group is interested in this question, and has already made, and is still making, investigations with a view to finding means of stimulating interest in art among the general public, of which college students form, or should form, an influential section. The members of the Institute have very properly come to the conclusion that only by the improvement of the standard of taste in the general public can we hope for an improvement in the quality of American architecture. The architect like any other artist is dependent for his opportunities for the promotion of a better form of his art upon the general condition of art culture of the community at large. It is quite probable that among the great body of American architects there are several who would recognize the value to their profession of the development of artistic culture among college students, and who would gladly accept any opportunity that might be offered by the Association to aid in this work.

There are no persons more concerned with the development of a widespread public interest in art than are the directors of our Art Museums and Art Schools, and the men and women who compose their working staffs. We are fortunate in counting already in our active membership several such persons, but there are many others who know but little of the aims of the College Art Association, and but few who realize that their purpose and ours are identical.

Collectors of all kinds, of works of Art by their generosity in lending of their treasures for public exhibition, and by their gifts to Art Museums and other public institutions, have shown their faith in the great value of popular education in art. I do not refer only to those whose great wealth brings them prominently into public notice. There is a host of art lovers of more modest means who are always willing to aid in such movements for the public welfare.

If the association is willing to undertake such an educational campaign, other groups would naturally be included in the field of operations. To induce in some way an interest in our work among members of all these groups would greatly extend the effective work for which our body was organized. Of course, the most intensive part of the operations would be carried into the ranks of men and women composing our college administrative boards, faculties, and student bodies, especially those of the institutions where, at present, for lack of financial means or for other causes little or no attention is given to the study of art.

Standing, as we do, at the threshold of the great conflict, having made the decision to enter, it seems almost frivolous that we should give our attention to any other matter. Some of our number are already engaged in work more or less directly connected with the war, and the rest of us are ready at any time to do our part, wherever it may take us or whatever it may demand of us.

But while the conflict rages the work of the country must go on, and with it the education of the youth of the country.

Peace, whenever it may come, will bring in its train great changes, and some of them will affect the work of our educational institutions. The College Art Association would do well to anticipate these changes, and to make itself ready to meet whatever problems they may bring.

1:30 P. M.

Inspection of the buildings of the University of Cincinnati, particularly the Engineering Building and its Library with mural decorations by Mrs. Faig. Prof. and Mrs. Faig will receive the members in the Library.

3:00-5:00 P. M.

Mr. and Mrs. Charles P. Taft tender a reception and open their beautiful collections to the members of the Association.

6:30 P. M.

Dinner at Hotel Sinton followed by a "Round Table" discussion on: "Non-Technical Laboratory Work for the Student of the History of Art."

Opened by

ROSSITER HOWARD, *South Dakota.*

Having just finished an hour of most successful laboratory work in the appreciation of culinary art, we may find an analogy helpful in our problems with the plastic arts. From the discussion last evening, I should judge that one of the speakers would have us become *gourmets* through practice in cooking; another, through the planning and serving of dinners. Doubtless the *chef* and the *maitre d'hotel* have for these things of fineness a perception which we laymen lack, for their interest is specialized; but most of us cannot afford the time for such training as theirs, and yet if we cannot judge a dinner as experts we may enjoy one.

In any case, is not altogether too much said and written about learning to judge art. I don't want to teach my students to judge art; I want to teach them to enjoy it. Judgment will come little by little. Taste, not expert criticism should be the aim of art courses for the layman.